

KERAMIC STUDIO

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NEW YORK AND SYRACUSE

April 1903



We are looking forward with much pleasure to the reception of the new designs for our Annual Competition, expecting to see the same progress that has been made each year over the previous year. This indicates which way the wind blows and

truly reveals the increased interest in the application of design to ceramics. Even the Arts and Crafts Society has condescended to ask overglaze decorators to exhibit with them, but only those whose designs have attracted attention by conforming to a certain standard.

This will be interesting news to decorators, for porcelains have usually been conspicuous by absence in exhibitions given by craftsmen. The work recently done by decorators has attracted the attention of members of other societies, commanding respect as well as admiration, which has admitted it to the Architectural League Exhibition as well as to the Society of the Arts and Crafts of New York.

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We have had so much trouble with the losing of monograms that we have decided that we will make no more except those already asked for—the last lot has been lost in the mail. Will those who have asked and not received, kindly send in before June 1st? This is the last lot of monograms to be given.

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EXHIBITIONS

At the exhibition of the Architectural League, there are some fine panels of tiles made by Charles Volkmar and his son Leon Volkmar. There is a conventional treatment of the peacock, the outline being accentuated by a raised outline, being more prominent in some places than in others. The enamel glaze is dull and rich, and the colors in a low key. Mr. Volkmar is devoting much of his time now to artistic hand made tiles, which the architects are using extensively in the new buildings of New York. The highly glazed tiles are not considered the thing.

The Rookwood people sent a superb mantel, every portion of which is in their new dull green glazes, the design of the mantel being in simple lines of L'Art Nouveau.

Mrs. Poillon sends some interesting pieces in pottery and there were some tiles decorated in overglaze. There are great possibilities here for decorators.

NATIONAL LEAGUE OF MINERAL PAINTERS

An important meeting of the Advisory Board of the National League of Mineral Painters was held on March 14, at the studio of Mrs. DeWitt.

The interest in the course of study is still growing. The Duquesne Ceramic Club, of which Miss Boyd, the corresponding secretary of the League, has just been made President, is entering upon this work with enthusiasm. On account of its close affiliation with the League, they have decided to make their club competitive work the same as that of the League,

thus concentrating their efforts and making possible a larger and better exhibit.

From Boston comes the word that they heartily endorse all that Mr. Fry said in his recent circular letter.

In another week the places for the coming exhibition early in May will be completed, and will be announced to the clubs.

The committee on the St. Louis Exposition is still working and we hope to have a report soon.

The matter of great interest was the return of the traveling exhibition and the examination of the Judges' reports. After being away for nearly two months, the exhibition returns almost intact—but two pieces having been injured, a fact that speaks well for the care given by the various clubs.

It is hardly necessary to recapitulate the methods of awarding the points, as it has frequently been published in these columns. As soon as possible the slips will be mailed to each exhibitor who may thus see in what respects they are considered strong or weak, by the various judges.

We regret that in many cases the Judges did not sign all of the slips, and from some only the 1st, 2d and 3d choice in each class was sent. The following is a list of those standing highest in each class.

IDA A. JOHNSON,

President N. L. M. P.

VASES IN COMPETITION FOR THE GOLD MEDAL.

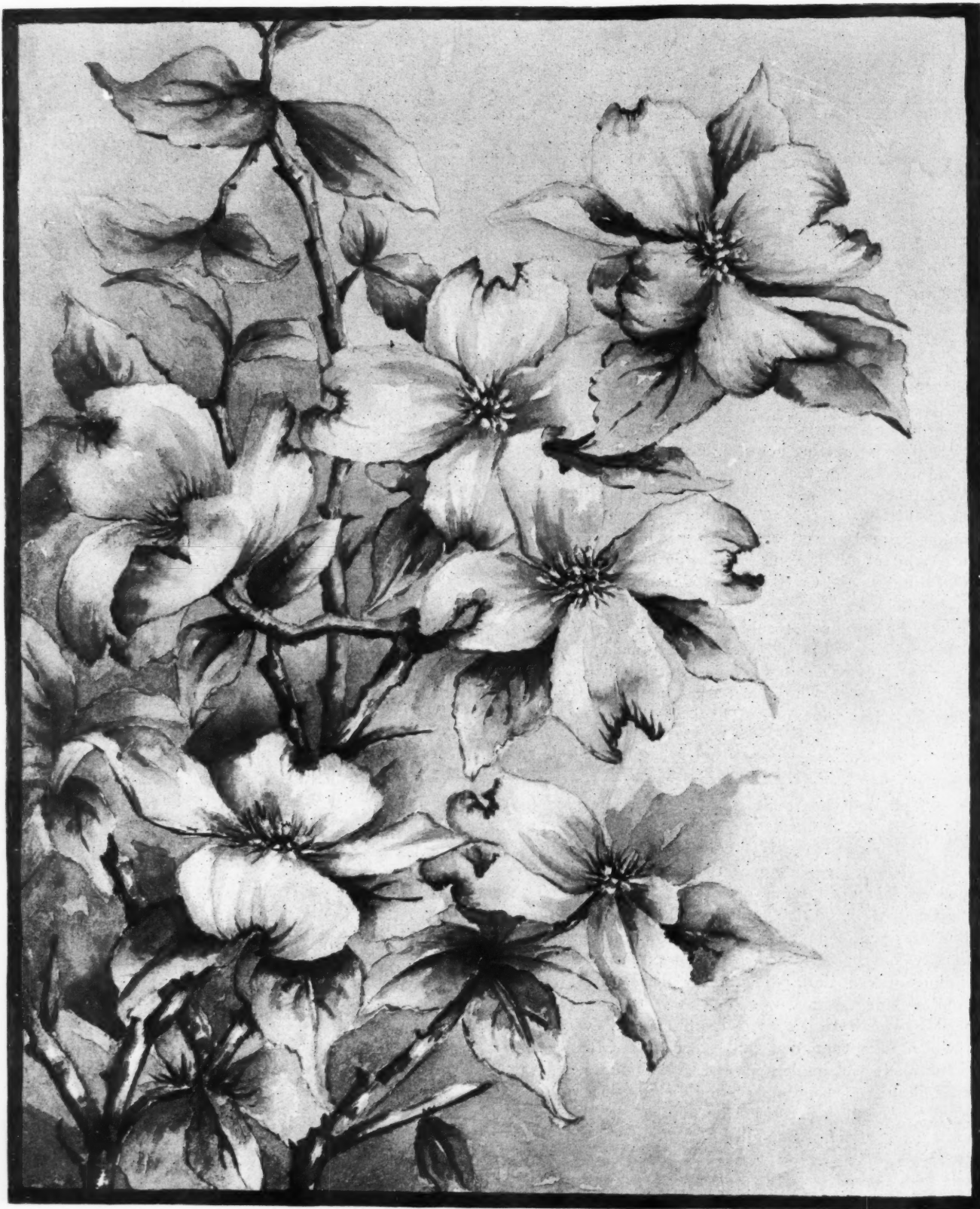
No.		POINTS
36	Miss L. B. Overly, N. Y. Society of Ceramic Arts,	330
19	Mrs. C. A. Pratt, Jersey City Ceramic Art Club,	326 1/3
28	Miss H. B. Hurd, Bridgeport League of Ker. Art,	245
20	Miss C. C. Dougherty, Jersey City Ker. Art Club,	230 2/3
9	Mrs. E. B. Van Kirk, Indiv. Mem., Whatcom, Wash.	225 1/3
13	H. E. Simmons,	212 1/3
29	Miss Montfort, Brooklyn Soc. of Mineral Painters,	177 1/3
21	Mr. D. M. Campana, Chicago Ceramic Ass'n.,	152 1/3
34	Mrs. M. E. Griffin, California Ceramic Club,	151 2/3
14	Miss E. A. Fairbanks, Min. Art League of Boston,	131 2/3

PORTRAIT HEADS IN COMPETITION FOR THE SILVER MEDAL.

7	Mr. D. M. Campana, Chicago Ceramic Ass'n.,	165 1/3
1	Mr. H. O. Punsch, " " "	163 2/3
6	Mrs. T. A. Johnson, Indiv. Mem., Seattle, Wash.,	128 1/3
9	Mrs. A. W. Morgan, " " Minneapolis,	128 1/3
10	" " " " " "	121 2/3
4	" " " " " "	118

PLATES IN COMPETITION FOR THE BRONZE MEDAL.

8	Miss N. L. Foster, Jersey City Ceramic Art Club,	321 2/3
25	Miss E. M. Pierce, N. Y. Society of Ceramic Arts,	295 1/3
22	Miss L. B. Overly, " " " "	287
13	Mrs. E. S. DeWitt, " " " "	254 2/3
17	Miss E. F. Peacock, " " " "	250 2/3
7	Mrs. L. E. Andresen, " " " "	250
15	Miss E. F. Peacock, Brooklyn Soc. Min. Painters,	243 3/3
21	Miss C. A. Dougherty, New York Society,	243
18	Miss E. F. Peacock, " " " "	241 2/3
19	" " " " " "	237 2/3
27	Mrs. R. V. Bateman, California Ceramic Club,	222 1/3
5	Mrs. W. P. Hibbler, New York Society,	216 2/3
11	Miss I. C. White, Jersey City Ceramic Art Club,	216 2/3
29	Miss A. K. Haynes, California Ceramic Club,	216 1/3



DOGWOOD DESIGN—EUPHEMIA B. WILMARTH

THESE dogwood blossoms were a very pure white in nature and were painted in transparent water color, leaving the white paper for high lights.

Flowers, for shadows use Sepia and New Blue, with a very little Lemon Yellow in some of the light shadows and a little over the white in some places to tone it down.

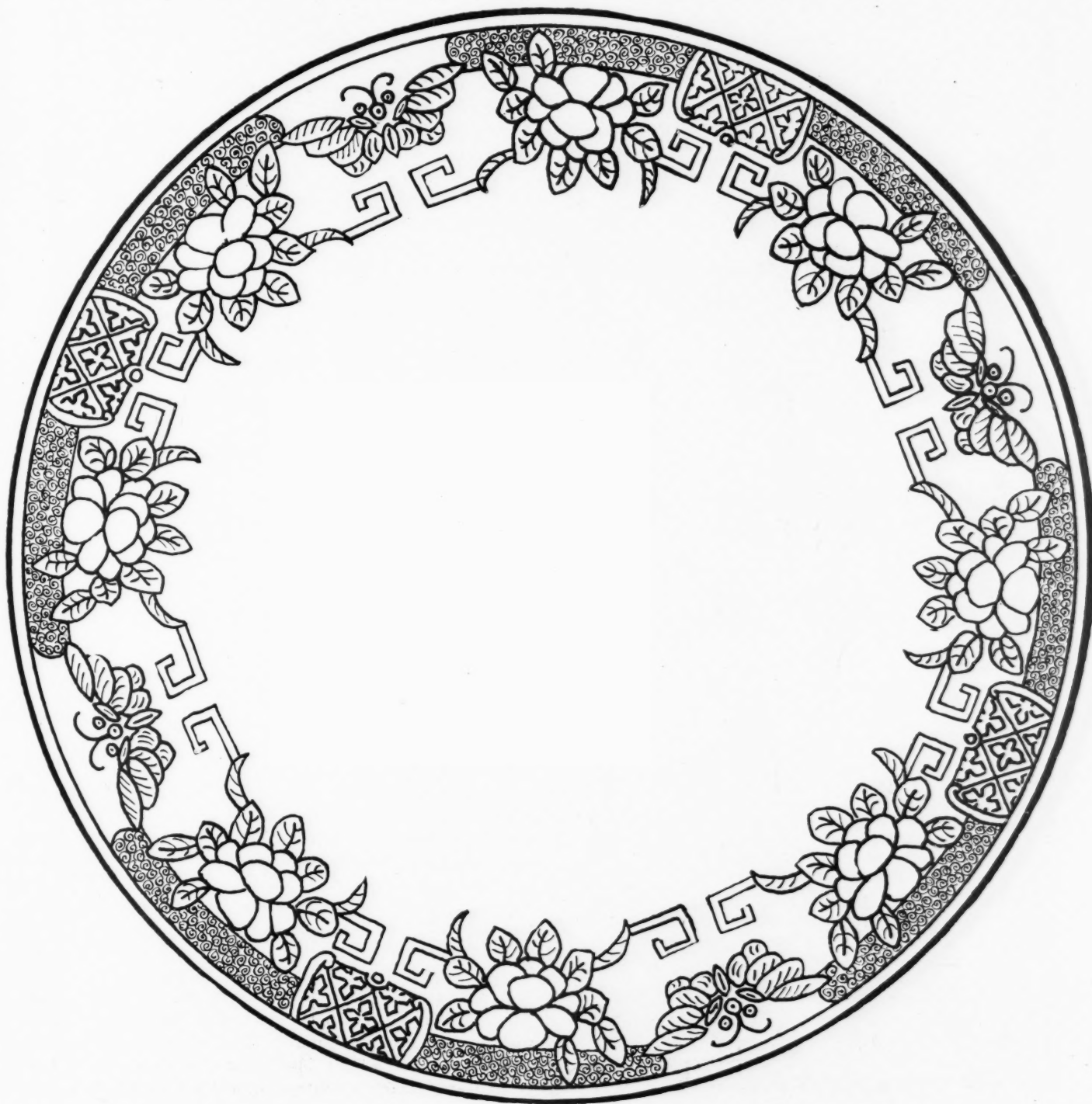
The young leaves, which are few, are of rather a bright green. For the lightest shades, Prussian Blue, Indian Yellow and Brown Pink, keeping it rather delicate and of a blue tone; on the half shadow side it will be well to keep the lighter parts of a more yellow tone. Deeper shadows made with about the same colors adding Burnt Sienna, and for the

deeper tones Vandyke Brown. Adding a little Carmine, Light Red or Burnt Sienna to these different shades of green will keep them from being crude.

For leaves in shadow use New Blue, Venetian or Light Red with Yellow Ochre, or Burnt Sienna, as it seems to need, often bringing background over them thin to keep them back.

The stems are of a warm brown, use Yellow Ochre, Sepia and New Blue, in some of the light parts giving them a warmer tone with a little Bright Red, and in darks, Vandyke Brown and a little Burnt Sienna.

Background, use same colors, repeating the tones in your flowers, leaves and stems.



CHINESE DESIGN OF BUTTERFLY AND ROSE—NELLIE Y. HAMILTON

OUTLINE the entire design with gold, and fill in with green enamel, using two-thirds Aufsetzweis, one-third Hancock's English Enamel and one-eighth Flux, which is colored with Apple Green, Mixing Yellow and Black. The lines over the enamel are of Black with a little Dark Blue, and can be put on with a fine brush when the enamel is dry, thus finishing

the work for one fire. If desired to imitate the color of some of the Chinese ware, the entire plate may be tinted very lightly with Copenhagen Grey and a little Emerald Stone Green and Flux, but I prefer the white background as more dainty. The design makes a very pretty soup plate or deep oyster plate.

LARKSPUR

A. A. Robineau

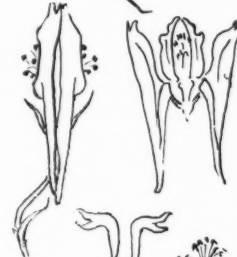
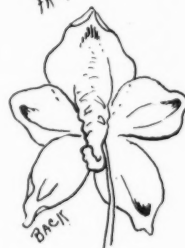
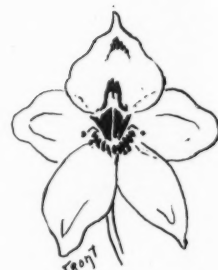
THE Larkspur can hardly be classed as a wild flower, yet it is a garden flower which often escapes from the encircling fences of civilization and luxuriates among the daisies and other weeds.

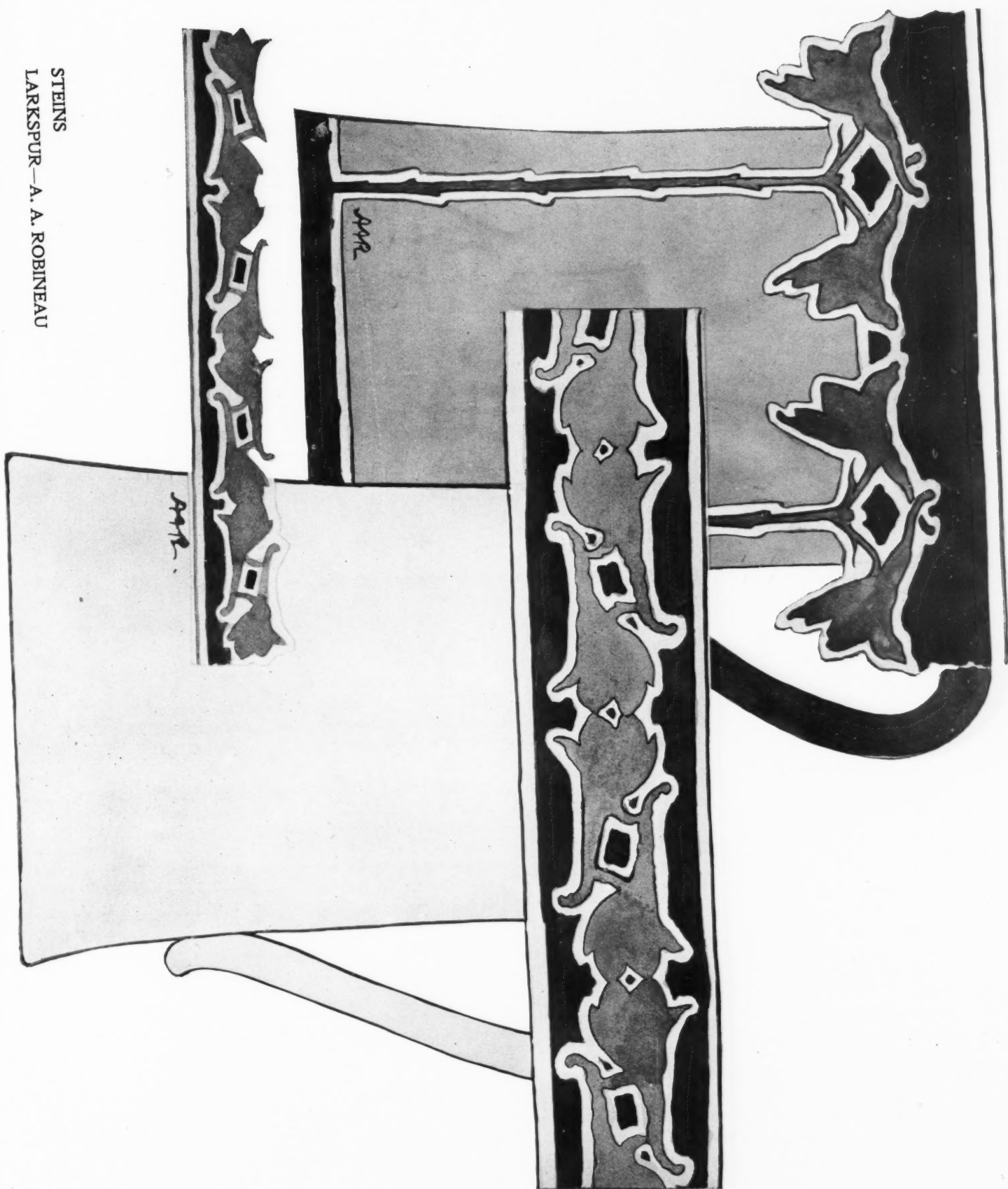
The spikes are interesting in outline and the color is a royal blue verging on the purple, a little lighter toward the center of the petal. The black fuzzy anthers and stamens, at first glance, suggest a bee at the heart of the flower, the cornucopia looks like nothing more than a long wrinkled glove. The flowers cluster charmingly on the stem with usually a few spikes of buds below, the leaf too is nice in outline. Altogether the Larkspur is quite worthy of a place in one's portfolio of subjects for designs.

We give two stein designs, simple conventionalizations for execution in blue and white or blue and green on white, of course other coloring can be used satisfactorily.

These designs can be easily adapted to pottery work, either in underglaze painting or by inlaying the design in white on a colored body or vice versa.

An attractive mode of conventionalization is to make a simple outline drawing of the spike, leaving out all superfluous flowers in the background so that the spike has the effect of flowers arranged only on the two sides. This makes an agreeable decoration for tall pieces either in stencil effect of two colors, the parts being outlined in white or a light tone, or used in silhouette in one tone only—a purplish blue for the flowers, with a yellowish green for stems and leaves, makes a nice combination, or a grey blue for flowers with a grey green for stems and leaves, also two shades of blue, dull grey and grey brown, yellow brown and brown, grey violet with grey green and a yellowish tint in the background. Although we suggest only combinations for a light toned treatment on a white or light tinted ground, quite effective decoration can be made in rich dark colors with black or bronze grounds. The flowers can also be silhouetted in white on a light tinted ground or on a medium toned ground—too sharp a contrast of color would not be good decoration as it would call too marked attention from the form decorated to the applied decoration. Interesting little borders can be made from the dissected parts of the flower. Try one part repeated in one direction, then balanced, one turned this way and one that way, then try alternating with another form or repeat one part a certain number of times and then insert another form for the central ornament of the band decoration. Be careful not to make your designs too finicky, look at your design in a large way and keep it simple.





STEINS
LARKSPUR—A. A. ROBINEAU



PANELS—"THE SENSES" BY TOJETTI—TREATMENT BY MRS. L. VANCE PHILLIPS

MANY different schemes of color might be effectively carried out in painting a single panel from any one of the accompanying prints. It is, however, in a complete set that the effect will be most pleasing. Three suggestions for such use are as follows: (a) Framed panel effect with the frame proper and the divisions between the panels either black, dark green stained oak, or gold. (b) A cylinder vase. (c) A carved jewel box with panels let into the wood from the inside, three panels being used in front and one at each end. The back finished plainly and the top covered to match the design used in carving the wooden panels or pilasters separating the porcelains and forming the corners.

SUGGESTIONS FOR VASE.

Place the panels, evenly spaced, around a plain cylinder vase, leaving more space at the bottom than at the top of the vase in order to give to the bottom a greater sense of weight. This effect of weight should also be observed in design selected and in color or metal used. In the spaces between the panel use a style of ornament in harmony or repeat some one of the motives selected for the bands used to complete the decoration at the top and bottom. If designed for a drawing-room piece use gold freely with some colored enamels that repeat or pleasantly contrast with the color scheme of the panels, or, electing to paint the figures against a gold ground, use rich green, ruby or turquoise blue as a predominant color with gold over paste in portions of the ornament. The gold, thus used, will repeat the background, yet, being raised, will come forward and suggest a frame by appearing on a different plane.

COLOR SCHEME SUITED TO ANY USE.

Paint the flesh tones in after a method with which you

are familiar, varying them from the usual palette only in deference to some general color scheme. For instance, if blues prevail use more blue than usual in painting the flesh—that is, see more delicate general shadows in which coolness is admissible. If violet shadows are employed extensively in the drapery effects, some of the same tones must be found in the shadows of the flesh, in the half tones of the light hair and in the high lights of the dark hair.

The draperies may be treated in white, pearly gray, and violet, with the background a soft yellowish tint in the center, going gradually into grey violet at the top and bottom—painted loosely and broken up with brush strokes rather than perfectly smooth.

Pink may take the place of violet in the drapery effects if crimson or turquoise are to be used in the ornamental finish of the vase, while if green is selected violet will be an agreeable contrast. Where the violet key note is to be observed, see that violet enters into the shadows of all the colors.

A charming harmony in violet can be obtained by considering that violet is red and blue combined. Red is warm and attractive, blue is cool and retiring. For the central figure select the more attractive color, red. Red attenuated is pink—in this case the most desirable shade (use blood red thin) for the lights in the scarf drapery of central figure. Violet (Royal purple and a little blue) in the half tones, red-violet (royal purple and blood red) for the deepest shadows. The clinging drapery will seem white if the shadows are gray-violet (royal and carnation) with red-violet in the few deepest accents—the same color that is used in the scarf drapery, but applied less strong. This repeating of shadow tones gives harmony while the lights being white and pink suggest that the fabrics are white and pink.

The figures on either side may have violet and white draperies by using same treatment except for the violet (baby blue and royal) laid delicately on the lights of scarf, and faint blue (baby blue) on the high lights of the white. The high lights of white on central figure would be enhanced by a suggestion of yellow, just enough to give brilliance without seeing the color applied.

In the third figures on either side suggest blue violet by using a little more blue and grey, even to washing a little grey over the high lights of the lightest drapery, but keeping the rather warm shadows throughout in the few darkest folds. A little yellow brown with the dark shadows, or sometimes a wash over the whole plane of shadow often gives a fine effect of luminous warmth. Yellow brown and primrose will pleasantly suggest lights behind the figures which should take on grey tones by the addition of violet.

Other schemes may be studied out on this general principle of combination and repeat. Green as a key note may be separated into yellow and blue and treated in the same manner using the brilliant and aggressive yellow (subdued to a tint) as the note for the center and fading into the quieter blue with plenty of grey-green as a modifier and a middle note in all the draperies. The same purplish-red (royal purple and blood red) may be used to advantage in the shadows, either alone or with a touch of brown green.

Every student who feels "at sea" concerning the principles of harmony and of contrast or complement will be wise if he studies out for himself the theory of the primary, secondary and tertiary colors.

In these suggestions of use as a set, the panels should be carried forward together, and if pink and yellow intermingle in a brilliant center piece with delicate greys, the succeeding panels right and left should be gradually subdued by greys, thus centralizing interest and at the same time producing both variety and harmony.

In the succession of panels framed as pictures, a sense of distance—of perspective, may with propriety, be expressed—but the cylinder vase must remain a cylinder, and the jewel box remain a box. In the decoration of these articles there should be no perspective that seems to encroach upon interiors which were constructed for specific purposes. The rounded and the flat surface should in each case be preserved by treating the figures in a rather flat style and avoiding, especially in laying in the backgrounds, any appearance of great distance.

The idea might be more fully explained by saying the painting should express a plane with slight variations, similar to that suggested by a modeling in relief. If the relief is very bold and strong it tends to destroy the sense of flatness of the structure which it is to ornament—and thereby becomes subject to question and even criticism. A study of the paintings or reproductions of the paintings of our best mineral painters will assist the ceramic decorator to understand the limitations and take advantage of the privileges which may be theirs in using figures as decorative motives on surfaces, the forms and uses of which have already been determined. To decorate is not to change structural surfaces, but to appropriately beautify.





PLATE DESIGN—ANNA B. LEONARD

THIS design is given in two ways, one in which the motif is in flat washes and the other where the motif is carried out in minute detail.

This is a suggestion which may be followed in other designs given in the *KERAMIC STUDIO*; for after all it is the spots of color and spaces that we want, whether they are filled with a single wash or carried out in detail.

To use this design in detail, the bands are in turquoise blue edged with a line of flat gold or raised gold heading. The turquoise blue is obtained by using two-thirds Night Green and one-third Deep Blue Green with Flux added to give a glaze, as this mixture requires a hard fire to give it a sufficient transparency.

In the first fire, the roses may be indicated very delicately

indeed, just enough color to keep the general shape, for if a deep tone of pink (Carmin No. 3, La Croix) is used a purple tone will be the result in first hard firing, which is necessary for the blue, therefore it is imperative to exercise care in the pinks until the last fire.

As a mark of contrast and variety in the garlands, use here and there some little dark red roses, made by using a mixture of Ruby Purple (German) and Rose Pompadour (La Croix), one being a gold color and the other an iron color. The scrolls where a jeweled effect is desired may be in flat gold or the outlines in raised gold filled with enamel dots—the latter being perhaps preferable.

To mix the paste for raised gold use just enough Dresden Thick Oil to make the paste darker, but not enough to

make it entirely soft, then thin with Oil of Lavender (the cheaper kind.) If this mixture spread, breathe on it several times.

A preparation in tubes purchased from Sartorius, needing only turpentine to thin it, has been successfully used by the writer.

With this color scheme the jewels may be of a delicate blue, using a little of the same tint that is in the bands, to color the white enamel. Another color scheme of the rose treatment may be in green and gold, the bands in green and the roses in raised gold with the jewel scroll represented in green; or the space above the roses may be in green coming down to the jeweled scroll.

To use the design in simple masses or washes, use two shades of blue, which should be of a greyish tone. Delft

Blue (La Croix) will give a satisfactory result, or a dark blue obtained by mixing Dark Blue (La Croix), a touch of Ruby Purple (German) and a little Brunswick Black, adding to this about one-eighth Aufsetzweis and a little Flux. Another treatment of the scroll in masses may be carried out in gold, either edged in raised paste or a flat line.

The writer would suggest taking a tracing from this design (or any design in the KERAMIC STUDIO) with a fine pen and India ink and then coloring it with water color (use the architect's tracing paper) the result will more than repay as the effect of color and the dark and light spaces can be seen at once. Then a change in the color scheme may be made to suit the individual taste. This suggestion will be particularly useful to teachers, who may collect these tracings and use them for class work.



2. At the wheel, centering. 3. Hollowing. 4. Spinning up. 5. Shaping.

CLAY IN THE STUDIO

(Sixth Paper.)

Charles F. Binns

"I WENT down to the potter's house," says the prophet Jeremiah, "and behold he wrought his work on the wheels." A potter without a wheel seems like a man without a wife—incomplete. The idea of the wheel has been for ages so inseparably connected with the potter's work that it seems impossible to divorce them now. And why should they be divorced? If it suited the Divine purpose to have the potter with his wheel and clay typify creative and controlling power why should we seek a change? "The wheel," say some, "is a machine and machine-made work is abominable." We admit the latter statement but not the former. Machine-made

work is bad, but the wheel *per se* is no machine. Let us take an analogy. There is a wave of enthusiasm just now (may it constantly increase) for hand-made furniture, but does the designer insist that it shall be built of rough logs or whittled with a jack-knife? No, the skilled workman uses plane and chisel and even the lathe, but his work is "hand-made." The marks of the rotary planing machine on wood are abominable, but the work of the hand guided tool is true.

In this respect the potter, if he leaves his work with the wheel finish, is even less a user of machines than the carpenter.

But may not the defence of the wheel be left with the results? If the wheel enables the artist to produce work which would otherwise be impossible, work which is at once true and pure and self-expressive, surely this is its justification.

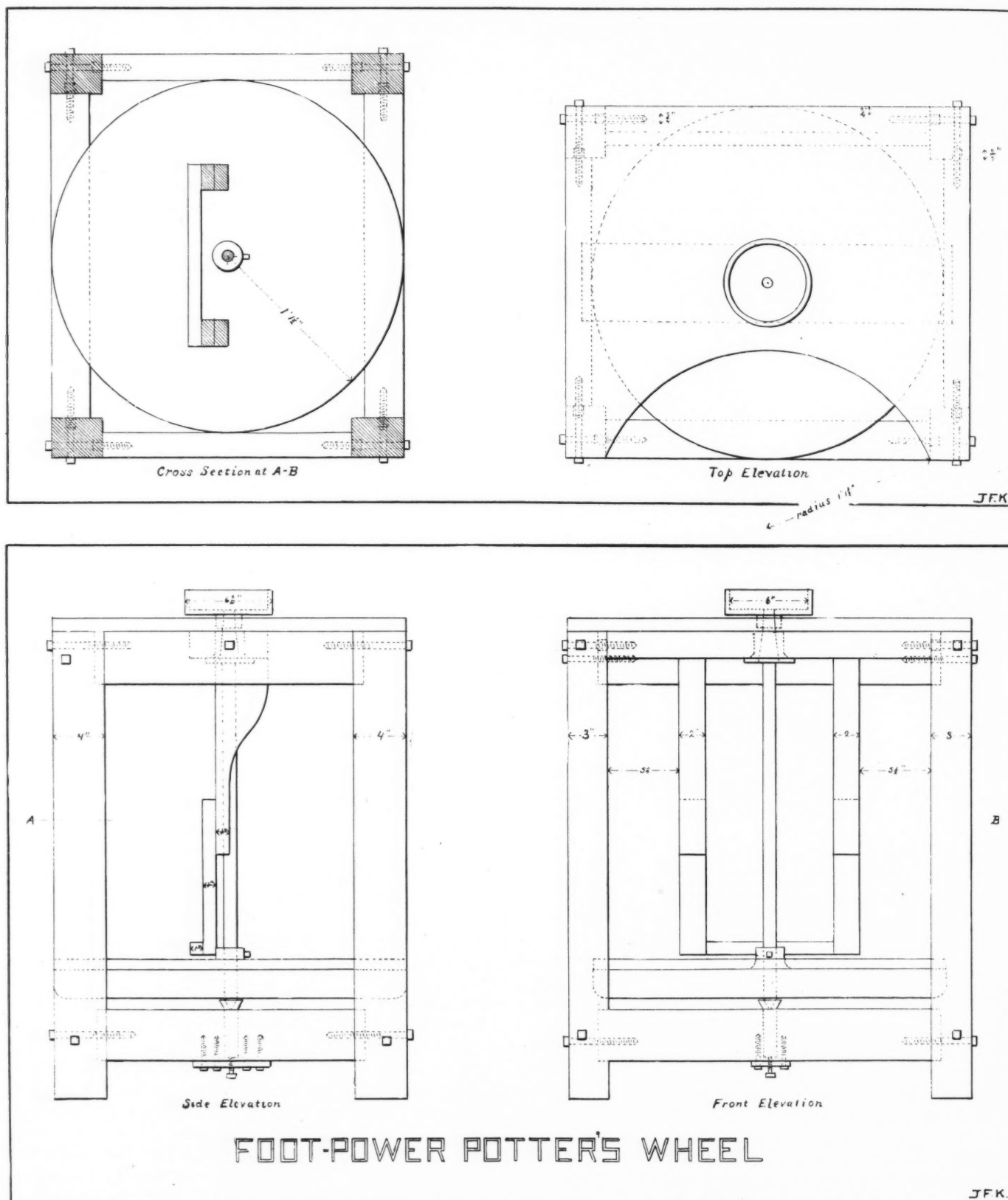
Now as to the wheel in the studio. Is it practicable? Is

it easy? Yes! and no! No good work is easy, but difficulties are worth overcoming and the way is perfectly possible.

In essence the potter's wheel is simply a small table which is so placed as to be capable of rapid revolution but which, at the same time, must be completely under control as to speed. A very high speed is unnecessary, but steady motion while running slowly is important. Types of the wheel differ only

in motive power and methods of regulation, but in order to avoid complication only one type will be described and illustrated here, the European "kick" wheel.

This is the form used for many years, and even at the present time to some extent, in the factories of France and Germany. On this wheel the first Meissen porcelain cups were formed so that it has a very respectable history. A kind



of kick wheel is used to-day in western stoneware potteries, but this is operated by a crank and lever. The true kick wheel has one shaft only. At the top the wheel head and below the kick platform. The latter is a circular plate with a heavy rim. It is set on the shaft just within reach of the right foot, and this member by a pushing action, more or less vigorous, keeps the wheel in motion. The shaft or spindle is set in a frame of wood. The lower end is pointed and rests in a steel block. The upper end runs in a cast iron collar which is slightly tapered. Near the top of the spindle is a corresponding taper, and the steel foot can be raised or lowered by a screw so that any wear on the tapering collar can be taken up and a steady motion secured.

On the top of the spindle fits the head. This is removable and usually fits on a tapered plug. The head is where the work is formed and its structure is important. The professional potter uses a head of hard wood or brass, and when his work is finished he lifts it off with a pair of shaped frames called "lifters." But this leaves a rough unfinished base and, besides, requires considerable skill. A simpler method for the studio worker is to have a head for the wheel shaped like a saucer with the edges nearly upright. To this several wooden or plaster discs may be fitted, and when the piece is formed the "bat" may be removed and set aside for the work to dry and another one set in its place. It is easy to make plaster bats to fit such a head but the plaster is hard to work on for a beginner. The clay holds fast to it and cannot easily be centered while if soaked to saturation it becomes so slippery that the clay will not hold at all. A wood turner will make two or three discs of hard wood to fit the head and will devise some means to keep them from warping. They must not be glued as they are almost constantly wet. In practice we use plaster, wetting it just enough for the clay to hold, but nevertheless it is much harder to work on than wood. The ideal head is made of *lignum vitae*, and if this is cut across the grain and about two inches thick there is no fear of warping. A drawing of the "kick wheel" is appended and any skilled mechanic can make it. If there should be any difficulty it can be procured through the publishers of this magazine, working drawings can be supplied if desired. The operation of the wheel requires some practice and the worker should use it regularly for some days before attempting clay. The lower disc must be regulated to the height of the foot, and for ladies a "rainy day" skirt will be advisable. A flexible soled shoe with low heel will make the work easier, tennis shoes are excellent. Seated now at the wheel in an easy posture the aspiring "thrower" should endeavor to conquer the details of the motion. A slow, steady movement at first. See that the touch of the foot is given smoothly in the direction in which the wheel is traveling. This direction, by the way, is always opposite to the hands of a watch. Now quicken the action. Keep it steady and smooth. There must be no jar from the kick. The heavy wheel will keep running for some time without a touch, but the effort must be made to have the foot action automatic and involuntary, like the action on a bicycle. When this is thoroughly mastered the clay may be taken in hand.

If it be possible to watch a good thrower at work, ten minutes study will be worth pages of directions, but even so, the principle of the work explained, the understanding will be fuller. The experienced workman throws the ball of clay on to the wheel while in rapid motion, his left hand catches the lump as it touches the wheel and prevents it flying off. Now both hands are placed on the clay, and, being held rigid, the

elbows at the sides, the mass is forced into the center of the wheel. Pressed from both sides by the palms of the hands the clay rises in a cone. It is pressed down again and allowed to rise once more. This is to secure it in position and to form a smooth and uniform mass. Now let the wheel slacken speed and, touching the top of the cone gently with the finger, make a small depression, as the motion continues use thumb and finger to pinch the wall thus produced until the shape of a cup appears. Now bring up the other hand and with the two thumbs and two first fingers compress the base of the little cup and lift it entirely away from the rest of the clay. This is simply an exercise. Small pieces are much more easily made than large, and the first few attempts should be confined to making little things and pinching them off. They need not be kept but the practice is everything. An attempt to make a large piece will assuredly end in disaster, and the worker will become discouraged, but little by little the size may be increased and confidence will grow. The illustrations will give a good idea of the formation of a vase. The main difficulty lies in the "spinning up," in making a cylinder of clay with thin walls without twisting. If one part be thinner than another there is almost sure to arise a twist or spiral in the clay. This cannot be worked out and the shortest way is to cast the clay aside and take another ball. For the inside professional potters use "ribs" or shaped tools of plaster, slate or wood. These may be cut to any desired form. The rib is held in the left hand and inserted within the hollow cone. With this on the inside and the other hand outside almost any shape may, with practice, be developed.

When the piece is formed the bat on which it stands should be set aside to harden. It may then be set back again on the wheel and the work of finishing begun.

ODD POTTERY

IN Portugal may be seen some very queer pottery. One article represents two oxen ploughing, and another a lordly lion with a most extraordinary tail. Clay figures of this kind are very popular in Portugal, especially in the rural districts, and are regarded with much admiration by the peasantry.

A few noted ethnologists have recently been devoting much time to the study of Portuguese folklore, and they claim that these pieces of pottery, as well as certain amulets



which are used for medicinal purposes, have been of considerable service to them in this respect.

The Portuguese, they point out, cling most conservatively to the habits and customs of their ancestors, and as a result in many parts of the country may be found to-day the same kind of vessels and other articles that were in use centuries ago. Naturally, a rich find of this kind is of great assistance to those who are studying the country's myths and legends.

It is said that efforts have been made to introduce clay lions with natural tails, but wholly without result.



WILD POPPY DESIGN
EMMA A. ERVIN

TREATMENT FOR WILD POPPY

Emma A. Ervin

THE wild poppy is naturally a bright yellow color with leaves of that beautiful tender green that so many of the early spring flowers have. The under part of the leaf is a blue grey and thickly covered with leaves, as are also the stem and buds, the calyx drops as soon as the flower begins to open and thus we have the opened flower so placed on the stem.

In the design for salad bowl the general effect is delicate,

of grey green. The flowers are painted somewhat paler than they naturally grow. In the background the bowl is shaded from dark green to grey for flowers (Dresden). The flowers are done in Albert Yellow with a little deep red brown added to shade the outside of petals; the stamens are Deep Yellow. The leaves are done in Olive Shading and Dark Green; the stems in Shading Green fading into a pink tint at the lower part.

A stronger treatment might be used successfully but for table-ware this seems preferable.



CUP AND SAUCER DESIGN—ALICE B. SHARRARD

TINT the lighter bands of the cup and saucer with Yellow Brown, darker bands with Deep Red Brown. Background of border having also tint of Yellow Brown. Stems and leaf forms are painted with Dark Green No. 7, to which is added a bit of Deep Blue Green, making a delicate gray

green shading as in the design. Small flower forms in border are of Deep Red Brown, using a lighter tint of same color for larger flowers, shaded darker on edge.

Stamens Yellow Brown. Single leaf forms are Brown Green. Outline all in Black.



JAPANESE DECORATING POTTERY

CERAMICS OF OLD JAPAN

Randolph I. Geare



PROBABLY the most ancient type of Japanese ceramics known is the Kaizuka-doki, of which specimens have been found at and around Omori. The pieces are described as heavy and clumsy, while the decorations, which are very primitive, are largely confined to a few lines, curves, or crosses. In 649 A. D., the Emperor Kotoku decreed that taxes might be paid in porcelain, and this gave a decided impetus to the production. From the tenth to the fifteenth centuries, however, civil dissensions kept the ceramic art in a condition of depression, from which it did not commence to recover until 1598, when Hideyoshi brought back some of the best native potters from his victorious invasion of Korea. Thus, the development of the porcelain industry in Japan since the sixteenth century is, as will be more apparent later on, largely traceable to the advanced condition which had already been attained in Korea.

It appears, too, that the Japanese learned something of the elements of the art of decorating porcelain from the Chinese about the year 1530, at which time their abilities were confined to one style of decoration, namely, blue *under* the glaze. Later they acquired the secret of laying the enamels *over* the glaze, while about the close of the sixteenth century, as already intimated, special methods of glazing were introduced from Korea.

History relates that toward the middle of the sixteenth century a Japanese potter named Shonzui Gorodayu, traveled to China to find out something of the secrets of the kilns at Foo-chow. There he learned how to mix the pastes and to decorate with blue under the glaze. He attained considerable skill and brought back with him to his home in Arita the materials as well as the secret of the art. Being then ignorant of the large deposits of kaolin in Japan he was sparing of his imported materials, and only a limited number of specimens, and small ones at that, were made. Settling in the village of Arita, he taught the art to his pupils Gorohachi and Goroshichi, but the lack of a suitable clay restricted the growth of the industry, and it remained for Risampe, a Korean, to discover a vast deposit of white clay (Shiro-tsuchi) on the slopes of Idzumi-yama, or "Mountain of Springs". This clay, which in reality was a feldspathic rock, was so hard that it had to be broken and pulverized in mills before the potter could use

it. The industry now grew apace, but still the decoration of the wares is confined to designs in blue under the glaze, and it was not until another half century had passed that the methods of applying vitrifiable enamels *over* the glaze were used in Japan. The discovery of this secret is attributed to Higashidori Tokuzayemon, who visited the port of Hagsaki, where he learned the new style of decoration from the master of a Chinese Junk. Hastening back to Arita he commenced to apply his newly acquired knowledge, at first confining himself to imitating the Chinese enameled wares of the Wan-lieh period. But as the special attraction of these wares depended upon the brilliancy of their enamels, in which branch of the art the Japanese had so far had but little experience, the results achieved were not very satisfactory. It chanced, however, that one of Tokuzayemon's fellow-workmen, Kakiyemon by name, succeeded in producing a chaste and very beautiful porcelain. He made the decorations a subordinate feature, and sought by careful conceptions in design to make up for what was wanting in richness of effect. The p  te of his ware was fine and pure, giving a clear bell-like ring when struck. The milk-white glaze, charmingly soft, yet not lacking in brilliancy, formed a ground that harmonized excellently with the ornamentation, which latter was simple almost to severity. The enamels were clear and rich in tone, and of few colors, principally a lustreless red, a grass-green and a lilac blue. Floral medallions were among the most common of his decorative subjects, while the dragon, the phoenix, the bamboo, the plum, birds fluttering about a sheaf of corn, etc. were constantly depicted. The characteristics of this ware were not only the sparseness of the decoration, but also its peculiar mode of distribution: for, instead of being spread over the surface, the designs were confined to a few places, the object apparently being to surround each little picture with as ample a margin as possible. "Imari" ware is the common appellation given to these porcelains, and the word is derived from the Japanese port of that name, near Arita, where Shonzui Gorodayu settled on his return from China.

Having thus briefly sketched the origin of the porcelain industry in Japan, an attempt will be made to discuss a few of the most notable kinds of ware and their distinctive characteristics. It is proper to add, however, that the information given is largely derived from the writings of recognized authorities, such as Brinkley, Ernest Hart and others.

According to some connoisseurs, Hirado porcelain shows

the highest degree of perfection and excellence ever attained. The best examples were made at Mikôchi between 1740 and 1830. The pâte is exceptionally fine and pure, and the excellence of the ware was the result of unlimited pains in triturating, washing and straining the clay. The preparation of the glazing material alone occupied several months. The decorations were almost entirely in blue, of a shade between the intense blue of the old Chinese artists and the light blue of the Nabeshima ware — exquisitely soft and clear, and harmonizing perfectly with the milk-white, velvet-like glaze in which it seems to float. It is said that only a few pieces of really choice Hirado ware have been allowed to leave Japan, and it is only within recent years, owing to the craze for blue and white ware, that the Japanese have placed this ware on the market, and then only in limited quantities.

To the Satsuma ware has been generally assigned the first place among all the faïences of Japan. This must not be confounded, however, with the mass of showy objects bearing that name, which have been exported to this country and Europe during the last twenty years or so, and which differ in many essential respects from the beautiful ware so highly prized by Japanese connoisseurs. Satsuma ware dates back to 1598 when Shimazu Yoshi-hiro, chieftain of Satsuma, on his return from the invasion of Korea, brought with him a large number of workmen including several skilled potters. Subsequently, some of the best workmen settled at Chôsa in the province of Osumi, and here the world renowned ware was made. Sometimes Korean models were copied, some being covered with glaze of green, yellow or black. Indeed, its chief beauty lay in the glaze, of which two, three and sometimes four coats were applied. A potter named Saburohei was especially skillful in the preparation of this glaze. His pieces bear no mark, but some critics can distinguish them at once by their excellence of shape and lustrous surface.

In the latter third of the seventeenth century the Prince of Sasshiu established a factory in the grounds of his own castle, and a number of pieces destined entirely for private use or for presents, were made. The celebrated painter Tange was engaged to do the decorating, and certain specimens

known to this day as "Satsuma-Tange", are among the best treasures of Japanese collectors.

It is said that a genuine Satsuma tea jar can be readily identified by a mark, known as "ito-giri," left on the bottom by the thread with which the potter severed the piece from the clay out of which it was modeled. It may be objected that such a mark is found on all well-made Japanese tea jars, but it should be carefully remembered that, as the Korean workmen who settled in Satsuma, turned the throwing-wheel with the left foot, while potters at other factories turned it with the right, the spiral of the Satsuma thread-mark is from left to right, while that of other factories is from right to left.

The manufacture of enameled faïence in Japan dates back to 1653, when the secret of decorating with vitrifiable enamels, which had been acquired, it will be recalled, by Tokuzayemon, some years before, fell into the hands of Nomura Ninsei, who lived in a village near Kioto. He had a genius for decorating pottery, and in his hands, with the special knowledge he had gained, Kioto faïence became an object of rare beauty. Not only was the pâte of his pieces close and hard, but the almost circular crackle of the buff or cream-colored glaze was nearly as regular as a spider's web. The commonest pieces were of hard, close-grained clay, verging upon brick-red. In others the color was a yellowish grey, while the texture was nearly as fine as that of pipe-clay. Among his monochrome glazes was a metallic black, run over a grass-green in such a way that the latter shows just enough to prevent the effect from being too sombre. On the surface of this glaze, or else in reserved medallions of cream-like crackle, are painted chaste floral designs in gold, silver, red and other colored enamels. Another of his glazes was a pearl-white, through which a pink blush seems to spread. He also produced charming tints in golden brown, chocolate and buff, while his skill as a modeler was unsurpassed. Decorated faïence then became the rage, and in some parts of Kioto nearly every house had its little workshop and kiln.

The most important of these kilns was established in 1620 by Kuzayemon and was known as "Awata." He copied Ninsei's methods, decorating his pieces with black and blue pig-



KIOTO

SATSUMA

IMARI (HIZEN)

KUTANI

ments, and finally with colored enamels. In Awata ware, as indeed in all the products of Kioto, the *pâte* of choice old specimens is close and hard; the glaze is lustrous, and the crackle fine and uniform, while the enamels are clear, brilliant, and carefully applied.

Although Ninsei's name must ever be remembered in discussing the history of the ceramics of Kioto, others approached him very closely in point of skill. Among his competitors was Ogata Sansei, commonly called Kenzan, who was born in the suburbs of Kioto in 1660—just at the time when

the art of producing the purple, yellow, turquoise and green faïence of Cochin China, as well as the blue and white, coral-red, and enameled porcelains of China, and it is said that the only two things he could not copy were the glaze of the Delft faïence and the transmutation glazes of the Po-yang lake.

With the exception of the wares already alluded to, there is none better known, outside of Japan, than the Kutani ware, which owes its origin, it is believed, to Mayeda Toshiharu, Lord of Taichoji, in the Province of Kaga, who between 1635 and 1660 caused a kiln to be built in the village of



HIGO OR YATSUSHIRO

KUTANI

NINSEI (WOMAN AND KOTO)

HIVADO

BANKO

IMBE OR BIZEN

Ninsei's methods had fairly won their way to public favor. He was a painter of considerable promise, but his preference lay in the ornamentation of pottery. He developed a bold style of his own, combined with a very skillful disposition of tints, and soon became an eminent representative of the Japanese school. He preferred designs in black, russet-brown and blue to those in colored enamels and gold. His best pieces were made at Awata, and all were marked with the name "Kenzan."

Another great potter was Mokubei, whose processes were extended, and in later years perfected, by Zengoro-Hozen, commonly called Eiraku, which names attaches to the ware now under consideration. His specialty was in the manufacture of urns. The genius of the father was inherited by his posterity, and in the eleventh generation was represented by Zengoro-Hozen, who at first confined himself to the production of unglazed urns for the use of tea-clubs. His manner of blending pastes of different colors gave promise of greater achievements, and he soon developed such skill that his celadons and pieces decorated with blue under the glaze, attracted wide attention. His fame reached the ears of the Lord of Kishû, who in 1827 invited Zengoro to his province, where, within the precincts of the castle park, a kiln was erected, and here was produced the celebrated Oniwa or Kairaku ware, an imitation of Chinese faïence. The Kinrande porcelain, of scarlet and gold brocade pattern, was one of his achievements, and it also bears the mark "Eiraku." The idea of this porcelain was derived from the Chinese "*rouge vif*" of the Yung-lo period (1403-1425), and the Japanese potter succeeded in producing a color but little inferior to that of the original. His powers of imitation were remarkable, and it is recorded that a tea-urn secretly borrowed from the custodian of the Kono-heirlooms, was so perfectly imitated at the Eiraku workshop, that it was impossible to distinguish the imitation from the original. This feat procured for him a new seal bearing the inscription "Tokin-Ken", ("The mighty potter"), although his mark is not found upon his wares. He had now mastered

Kutani, placing it under the charge of his vassal, Tamura Gon-zayemon. No ceramic industry had existed in Kaga before that event. The productions of the Kutani kiln were after the fashion of the old Seto ware, and included tea jars and water vessels of dark clay, covered with a light chocolate glaze. During the seventeenth and early part of the eighteenth centuries Kutani wares had either a deep green glaze, or sometimes yellow, purple or a soft Prussian blue; or else were decorated somewhat after the Arita style, except that the Kutani potters probably never employed blue under the glaze in conjunction with enamels. The chief colors were green and red, supplemented by purple, yellow, blue (enamel) and gold. The designs included miniature landscapes, flowers ruffled by the breeze, sparrows perched among plum branches and other simple glimpses of nature. Occasionally figures of children at play formed the subject of the decoration; but brilliant ornamentation, such as peacocks, groups of peonies, figures of saints, or brightly dressed ladies, etc., was entirely wanting in this ware, and any specimens so ornamented are the product of manufacturers of modern times.

In the province of Kishû, during the first quarter of the nineteenth century, the head of one of the reigning families caused a private kiln to be built for the manufacture of porcelain, decorated with blue under the glaze. Here in 1827 came Zengoro Hozen, whom we have already noticed in alluding to Eiraku ware. He introduced the use of a paste sometimes white and sometimes a reddish grey, very fine, and varying from porcelain to faïence, but for the most part a hard stone ware. The glazes, which were remarkably rich and beautiful, included purple, green, turquoise, yellow and white. In some examples a purple ground was covered with scroll-work in relief, portions of which were filled with turquoise blue, while in others there is a rich green mold, marbled with purple, or decorated with medallions in yellow, purple, white and blue. It is said that glazes showing greater richness, luster and purity of color were never produced in Japan.

The ware known as "Imbe" was produced at a place of

that name in the province of Bizen. Here pottery was made at an early date, but it did not attract attention before the end of the fifteenth century. The paste was a gritty red, while its unglazed surface fitted it only for the manufacture of the most ordinary classes of house utensils. About 1580 a considerable improvement was noted. The clay was manipulated more carefully, and some of the specimens have been favorably compared with the Chinese "bocarro," which they no doubt were intended to imitate. The best pieces of this old Bizen were stamped with a new moon (Mikazuki) or a waning moon (Kazezuki), or with the name "Kokubei," while a slightly inferior variety bears the delineation of a cherry blossom. Originally the terms Bizen and Imbe were interchangeable, but by degrees the former came to be applied to the unglazed, and the latter to the glazed specimens, while a third term, Hidasuki, was introduced to describe a variety in which the surface is marbled by irregular patches or lines of red. This marbled effect was obtained by tying straw ropes around the pieces before they were placed in the oven, and an approved specimen of the rough unglazed result is said to easily command a purchaser at fifty to a hundred dollars. Towards the close of the seventeenth century the character of this ware became greatly improved. A slate-colored or brown paste, fine as pipe-clay and almost as hard as porcelain, was used to model figures of deities, genii, birds, fishes, and mythical animals. Later, a red clay was used, and the glaze applied to it gave, in color and metallic sheen, exactly the appearance of the beautiful Sentoku, or golden bronze. Specimens of that period have been placed among the very highest achievements of Japanese art, and there is no more thoroughly characteristic ware of old Japan. The Bizen pottery of the present day has degenerated, as may be gathered from the figures of obese deities and absurd monsters which abound in some of our bric-a-brac stores.

richness. His decoration usually consisted of storks flying among clouds, or of simple combinations of lines, etc. A peculiarity of his ware is that the designs were engraved in the p  te and afterwards filled with white clay before glazing. Higo ware is, in fact, a copy of the Korean pottery known in Japan as Unkaku, to which, though slightly inferior in point of glaze, it is decidedly superior in beauty and delicacy of finish.

Banko is a Japanese word meaning "everlasting" or "changeless", and was applied by Kuwanami Gozayemon, a rich merchant of Kuwana in the province of Ise, to the objects he produced between 1760 and 1795. From his prominent social position he commanded the attention of high officials, among whom was the Shogun Iyenari, who entrusted him with a special order. His ware soon became the rage everywhere, and since he did not work for gain, only the favored few could obtain specimens of his handicraft. Hitherto, he had restricted himself to imitating ancient models, but between 1785 and 1795 he gave the reins to his fancy and produced several pieces which combined the graces of the Japanese school with the brilliancy of the Chinese polychromatic porcelain. He also secured, through the Shogun's influence, the celebrated Chinese recipes from the Imperial factory at King-te-chang, and thus succeeded in turning out pieces which were hardly distinguishable from the fine Chinese porcelain decorated with the red and green enamels of the Wan-lieh period.

Some thirty years after his death, which occurred about 1800, it chanced that one of his recipes fell into the hands of a dealer in bric-a-brac, who lived at Kuwana, and whose son, Mori Yusetu, had already gained some distinction as an imitator of Baku fa  ence. Yusetu determined to profit by his good fortune, and to assure success he persuaded Gozayemon's grandson to sell him the famous Banko stamp. Hav-



KENZAN

AWATA

KENZAN

HIRADO

NABESHIMA

The renowned Japanese warrior, Kato Kiyomasa, on his return from Korea in 1592—the first year of the Japanese invasion of that country—brought with him a Korean potter, named Sonkai, who settled at Toda in the province of Higo. Ceramic factories had existed there for centuries before Sonkai's arrival, but only very coarse utensils had been produced. He soon discovered that the neighboring island Amakusa yielded excellent potter's earth. Using the best materials he could find, which gave a fine iron-red p  te, he succeeded in making one of the most delicate and   sthetic of all Japanese fa  ences. The red color of the clay combined with the pearl gray of the diaphanous glaze produced a tint of surpassing

ing observed that the Chinese artists, whose works he took for his models, used moulds applied internally for their more elaborate pieces, he too adopted that method, and thus caused the name of Banko to become associated with the introduction of a valuable novelty in Japanese ceramics. He reversed the method of the Kyoto artist, Mokubei, who fashioned his clay *in* the mould, by putting the mould inside the vase, and pressing the clay with the hand into the matrix. Thus his pieces carried the designs on the inner as well as on the outer surface. His moulds, instead of being divided into two parts, were built up of six, eight and even twelve longitudinal sections, which were withdrawn one by one after they had

accomplished their purpose. It was therefore through the genius of Yusei that the Ise ware attained its widespread popularity. Some of his best pieces were ornamented with storks, dragons, etc. in relief, while on others were represented arabesques in colored slips on a green or rich ground.

In the province of Settsu there was a notable factory for the manufacture of ceramics, named Sanda. It was established about 1690 by order of Kuki, the lord of the district. In early years only pottery was made here, but towards the end of the eighteenth century two of the workmen became acquainted with the porcelain methods practiced at Arita. Their chief aim was to copy Chinese celadon, and with the assistance of some advanced pupils from Kioto, they succeeded in producing imitations of the highly esteemed "sea green" ware. The number of pieces manufactured was very large,

which probably was at least one of the causes of its prominence, for in quality it did not equal the celadon produced more than half a century earlier at the Hizen factories under the patronage of Nabeshima, lord of that province. In color, the Sanda ware is a bright green. It is said, however, to lack the warmth of the Chinese Schichi and the delicacy of the Nabeshima ware.

While no attempt is here made to discuss the modern methods and productions, it has seemed fitting to give an illustration, which may be of general interest, representing a number of Japanese of the present day engaged in decorating pieces of porcelain.

The illustrations in this article are from specimens of old Japanese wares in the National Museum.



LARCH—C. BABCOCK

PROMINENT bunch of cones: Yellow Brown, with touch of Auburn Brown in lightest parts, add to this Deep Red Brown for middle tones and use Auburn Brown for darkest parts; a little Brown Green in reflected lights on dark side; wipe out highest lights on little curled over edges.

Needles: Lightest part, Apple Green with a little Jonquil

Yellow; middle tones, Moss Green with a little Yellow Brown and Brown Green; deepest tones, Shading Green, Dark Green and a little black; for other cones and leaves use about same colors but cooler and more grey, melting into background. Make background warm and sunny, Yellow, Yellow Brown, warm greys running into purplish blue at top of design.



HEMLOCK CONES—C. BABCOCK

PLATE: Darkest parts, Shading Green; outline, Paste and Gold; centre, Ivory Glaze. Lightest part of background, Apple Green and Silver Yellow mixed; middle tone, Copenhagen Grey. Cones, Light Brown, outlined Deeper Brown. Needles, Shading Green; stems, Light and Dark Brown; jewels near edge, Pale Green, also small openings in raised paste design; small design of circles, Warm Grey with Dark

Green outline; rim, Yellow Brown. This plate design is made from larch not hemlock.

CUP AND SAUCER: Background, darkest part, Apple Green and Black mixed; background, lightest part, Apple Green and Silver Yellow mixed. Cones, Gold; little leaves, Light Brown; stems, Darker Brown. Outline all in Deep Brown.

IN THE**SHOPS**

Punch bowls are in various shapes, the most popular one being the regular shape of a flaring bowl, although there is one form that does not flare quite so much, thus giving a better surface for decoration.

The chocolate pots are very handsome in shape, usually plain and graceful, with no raised design in the china.

Plates are large and plain and may be used during any course.

Single candlesticks are popular for table decoration, six being the number used on a dinner table. It is always safe

to decorate these in gold and white. Opal lustre can be used with good effect.

Salad bowls are usually plain, but there are some attractive ones in panels.

Chop dishes from small to large sizes are very popular, and nothing could be more useful or acceptable as a present than a medium sized chop platter, which may be used for many purposes. They are most useful for melons.

STUDIO

Mrs. M. A. Neal is preparing for a busy spring with her sketch class in Central Park as soon as the weather permits.

NOTES

BLACKBERRY BLOSSOMS—ELIZABETH BRAME VAN KIRK

THOUGH simple, this design, these blossoms like all white flowers, require delicacy of handling to preserve their purity. At the same time strength and character must be obtained. This can be accomplished by producing considerable depth in the foliage and in the background, with strong touches in contact with the flowers.

Color, which will add to the life of the design, can be flushed in the background—warm coloring preferred—such as sunny yellow deepening into the reds.

For foliage, use Brown Green and Dark Green, adding some Brunswick Black for deeper greens, Moss Green for glazings, with Russian Green used for cool tones.

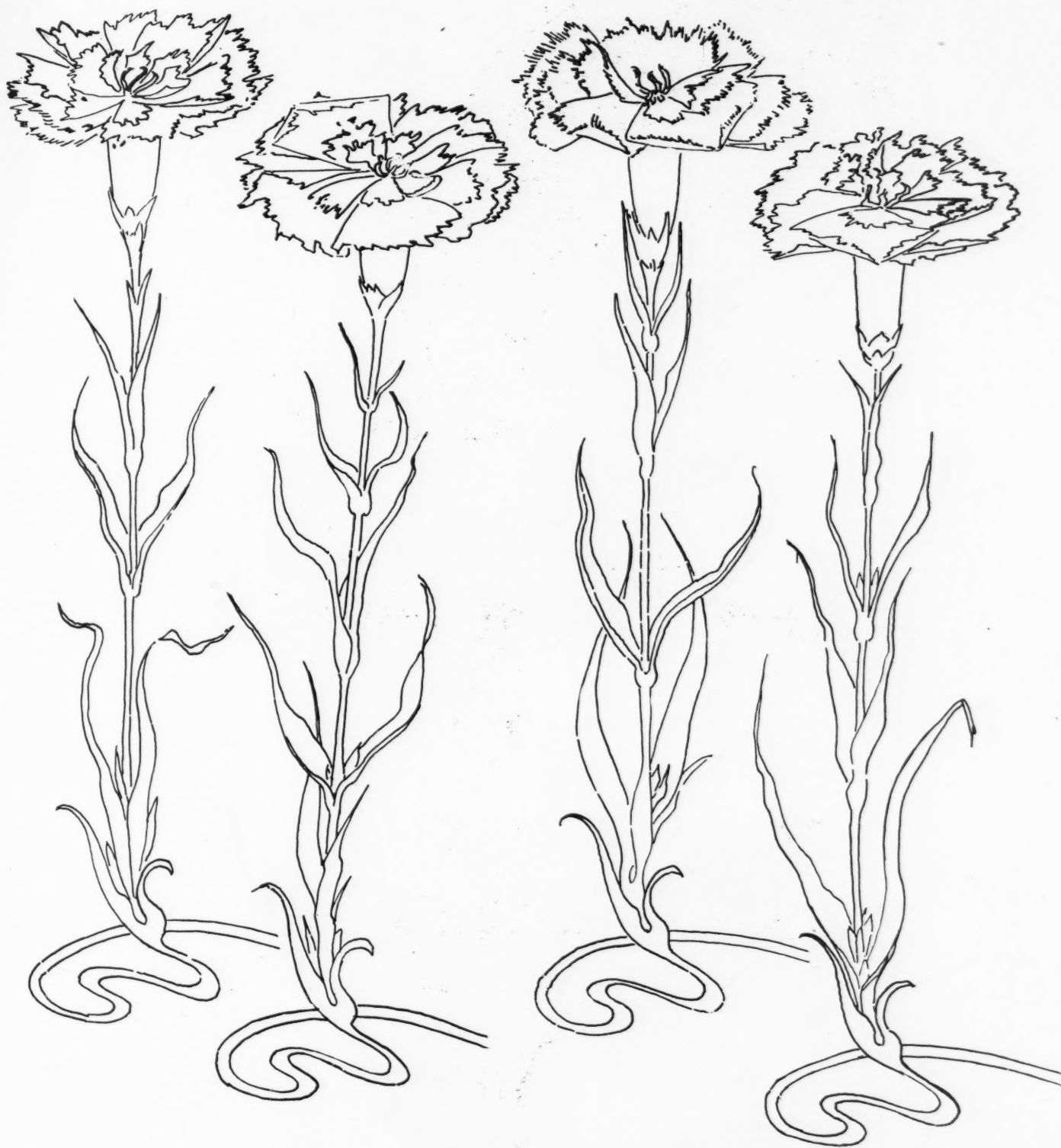
Shadow effects are of Copenhagen and in parts may be

added a little Violet of Iron or Blood Red. Blossoms should be modeled after the foliage and background are laid in. While this is moist, work into it for soft edges, which are so necessary in white flowers.

Model the flowers with the colors surrounding them, whether of foliage or background, to which add a very little Yellow Brown.

This manner of modeling the blossoms produces a transparency not otherwise obtained. Cool tones in the blossoms are also necessary.

Centers of blossoms are of Yellow Brown with some Brown Green, glazed over with Albert Yellow. Stamens are of dark touches of Brown.

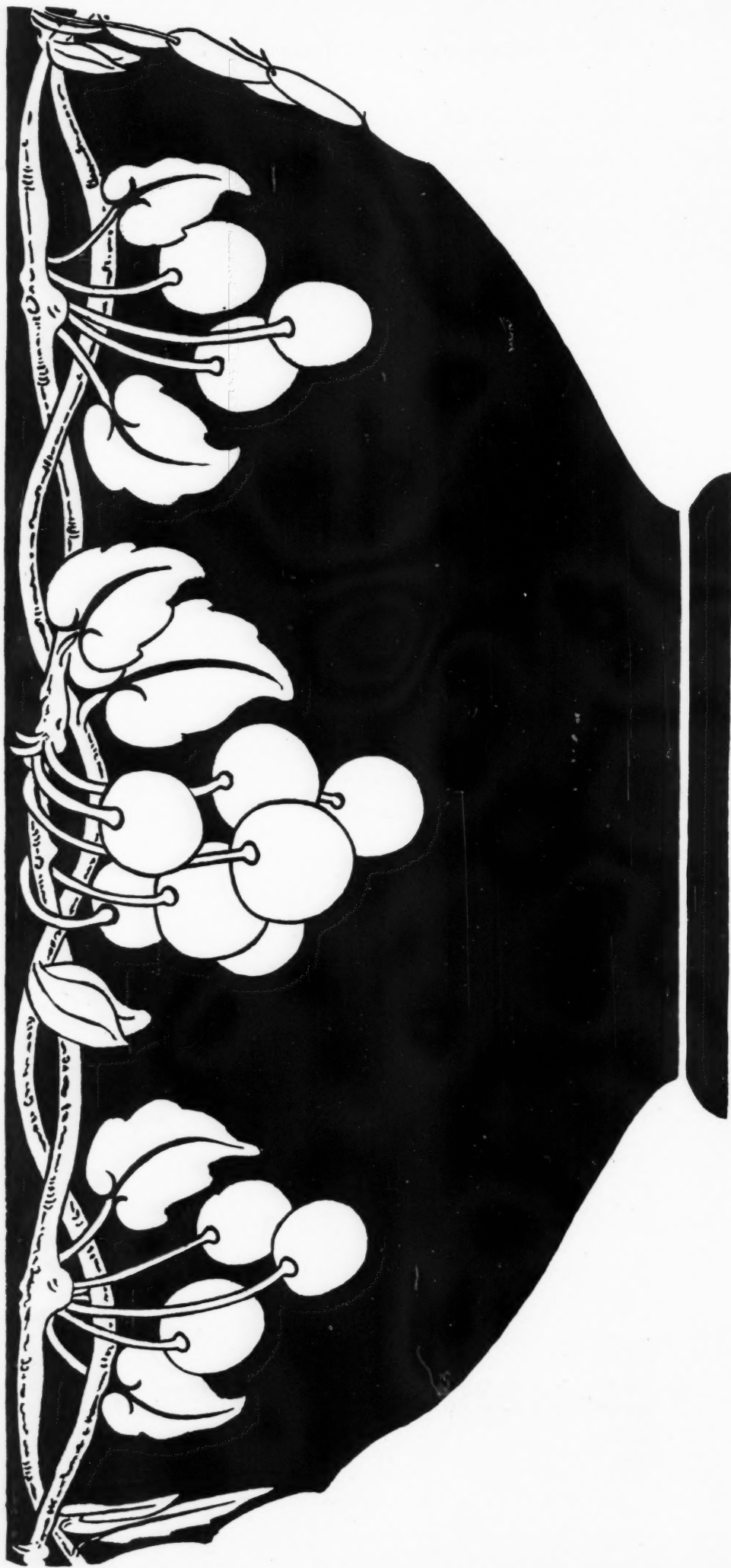


VASE, CARNATION DECORATION (SUPPLEMENT)—EDITH A. ROSS

DRAW the design carefully in black powder color mixed with a thin syrup of sugar and water; when this is dry, tint the body of the vase with Ivory Lustre; use Black Lustre for top of vase, Light Green Lustre for stems and leaves, Ruby Lustre for carnations and put on the first wash of gold on design in background. For the second fire go over the

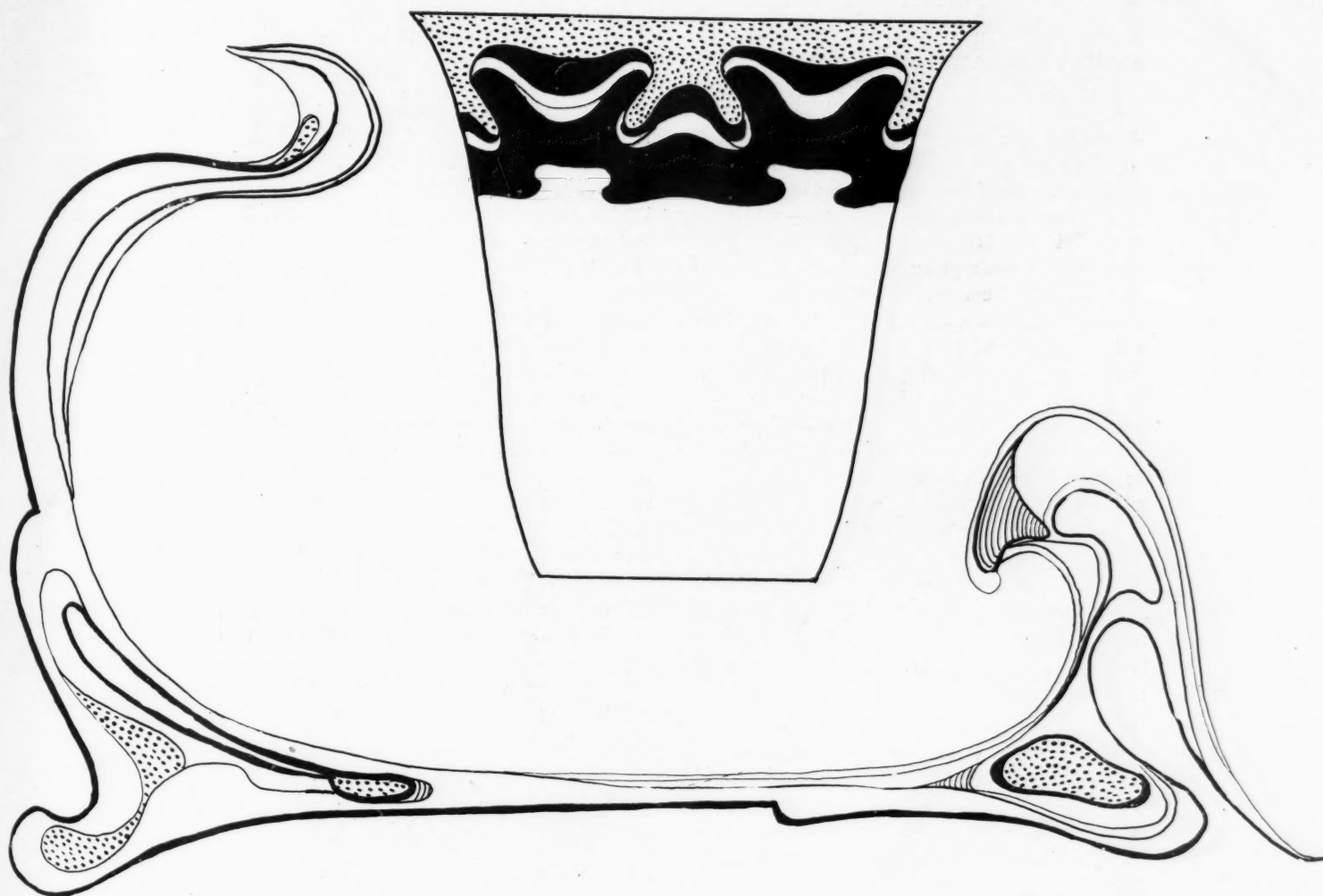
black lustre and the gold and use orange lustre over the ruby.

This design can be made very effective in blue and green on a white ground using a Copenhagen blue dark for the top, a grey blue for flowers with a grey green for leaves or a purplish blue for flowers and a royal green for leaves and stems. Other treatments can be found quite as attractive.



FRUIT BOWL—MAE B. FRENCH

This bowl is to be carried out in a bright tone, either a grey green or a dark blue. It would also look well executed in yellow brown lustre on a rich brown ground.



K. Livermore

DESIGN FOR SALAD BOWL—K. LIVERMORE

(Treatment page 284)

PYROGRAPHY

TREATMENT FOR SALAD BOWL (Page 283)

K. Livermore

THE design shown is for an octagonal shaped nut, or salad bowl (if it is to be used for nuts, the peas should be omitted and an arrangement of nuts substituted).

Burn the outlines in strong, flowing lines—put in any desired background—if color is desired keep to the dull reds and greens, as they are much more harmonious with the burned wood than brighter colors; the brownish green of Olive Green (water color), and either Light Red or Brown Madder are particularly good. If a warm yellowish tone is desired in the lighter parts of the background put a thin wash of Yellow Ochre over it.

This bowl should be finished with "japalac," or some similar high grade varnish, as the moisture from the salad will injure the bowl; the outside can be waxed if desired.

ART SALES

At Delmonico's Winter Garden Mr. Charles E. Smith sold at auction the last part of a large collection of Chinese porcelains. The prices obtained were fair to good. The total realized for the three days' sale was \$20,335.50.

The last and concluding afternoon's sale of the Sadajiro Yamanaka collection of old Chinese embroideries and tapes-tries took place at the Fifth Avenue Art Galleries. Mr. James P. Silo was the auctioneer. The attendance was large and 159 lots sold for a total of \$6,014. This, added to the totals of the two preceding days' sale, \$7,645.50, makes a grand total of \$13,659.50.

Mr. Thomas E. Kirby sold the last and third part of the Frederick W. Hunter collection of Oriental porcelains at the American Art Galleries. There was a good attendance of buyers and some very good prices were obtained. The total of the sales was \$16,315.50, for 653 lots.



THE DEDHAM OR CHELSEA PLATE

A suggestion for a rarebit set

MINERAL ART CLUB OF DENVER

THE open meetings of the Mineral Art Club of Denver have been very delightful both from an educational and entertaining point of view.

The first meeting was devoted to the china of the White House. The paper by Mrs. Worth Osgood read some time ago before the N. L. M. P. on the White House china, was read by Mrs. Keezer who also gave a description of the new White House service, placed through Mrs. Theo. Roosevelt and executed through the firm of Van Heusen Charles Co., of Albany, N. Y. Through the courtesy of that firm the service illustrations were shown the club. Patriotic and appropriate music was rendered.

The second open meeting of the club was held at the home of Mrs. J. B. Farish, the afternoon of January 20. Not only was the meeting delightful in a social way, but educationally it was most interesting. The program was devoted to Russian art and ceramics and Russian music was interspersed throughout. Following Mrs. Warren's paper on "Russian China" there was an informal discussion of the subject, and Mrs. Farish displayed her many beautiful curios and told something of their history. A maid in Russian peasant's costume served tea from a beautiful samovar, and all caught the spirit of the occasion. An excellent musical program, in which Mr. Jaffa, Mrs. Lotz and Mrs. Cullis participated, was greatly enjoyed.

The third open meeting of the club will occur in March.

The 14th annual spring exhibition will occur early in May.

IDA MILLER WARREN,

Sec'y M. A. Club.

A very important article on the Willow Pattern, by Mrs. Mary Churchill Ripley, will be found in April "Old China." Lack of space prevents us from publishing it in KERAMIC STUDIO. The price of one copy of "Old China" is 20 cents.

A circular from Weber & Co. gives notice of a catalog about to be issued by them of a new line of Pyro Relief Blanks. These blanks are partly carved and partly executed in relief thus paving the way for the novel combination of carving and burning securing a more permanent place in the line of real art.

TREATMENT OF CURRANT STUDY
(Supplement to Keramic Studio for March 1903)*Mrs. Teana McLennan Hinman*

This study is painted on tinted paper which is manufactured especially for the work in solid or opaque color. The original was much more brilliant and effective than the reproduction so I would advise a close study of the black and white study published in the February number of the Keramic Studio as well as the colored one, as the black and white one shows more clearly the light and shadows and the colored one the color. In the drawing the black and white will be a great help and it is necessary to have in this study rather a careful drawing, made always with charcoal as it is more easily erased and may, before the color is applied, be lightly dusted leaving a faint outline which still shows after the first wash. The drawing made, give the currants in mass a wash of carmine and Van Dyke brown on the shadow side; on the light side a wash of carmine and safflower. Keep the half tone and carefully touch in with the shadow color a few of the most noticeable currants, this giving the whole the first idea of the modeling. The leaves are then washed in with a thin wash of Hooker's green and while this is still wet Indian yellow, Payne's grey, Prussian blue are washed in the shadows. The white currants are next washed in with Indian and lemon yellow and here and there a touch of brown pink and burnt sienna. The background is in wash using the same colors and thus far no white has been used. The white may now be used in the lighter and most brilliant currants, using Chinese white, Safflower, vermillion and a little lemon yellow. For the dark bunches use Vandyke brown, a little Payne's grey and burnt sienna with the white. For the pale yellow use lemon. The leaves in the shadows remain almost transparent. In the lights Hooker's green, white, emerald green and lemon yellow are used. In the very darkest shadows a touch of carmine helps the harmony and produces a dense brown that is necessary. Use the color freely avoiding use of too much paint, it is much simpler to deepen the shadows if necessary than to wash them out. The study may be drawn and painted larger using paper 11 by 14.

ANSWERS TO CORRESPONDENTS

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

B. B.—You will find full directions for firing a Revelation Kiln in the advertisement in the December 1902 number, also other directions in the February 1902 answers to correspondents. Any one can compete for the prizes, there are no restrictions. Most wholesale dealers in white china are in New York, you had better write to them, giving references, etc.

D. T. H.—Never use more than one-eighth flux with relief white, and when color is used with the white it is seldom necessary to use any flux, that is the reason your enamel flakes off.

C. M. W.—The trouble with your matt color glazing is in the color itself, probably not a good make. Matt colors need a medium hard fire; unless you put flux with them we cannot understand why they should glaze. An exceedingly hard fire might have this effect but we doubt if any amateur kiln could fire so hard.

C. O. M.—We do not know the ingredients of English grounding oil, it is a secret of the manufacturers. We should imagine that repeated coats of yellow and orange lustre would give the golden hue you desire. Black lustre comes from the fire black with a golden sheen that gives the effect of a rich brown. It should not be cloudy after two coats to even the color. The New York S. K. A. uses for its exhibition tables and walls covered with a dull green velours laid flat without any draping.

M. O. C.—For flat enamels use tube Aufsetzweis, add one-eighth flux and to this mixture add one-fifth color, thin with spirits of turpentine, use a large square shaver well charged with color, for large surfaces a drop or two of lavender can be used. This should stand two fires—perhaps three. Aufsetzweis is a hard white enamel, if you use Hancock's with it, use the soft enamel, otherwise it will only glaze at a very high temperature. Storks or any subject, suitably conventionalized, can be used as decorative motif for table ware.

Mrs. R. A. M.—To save gold left on glass slabs, wash off with alcohol in a bowl, skim off any dust and scum, cover with tissue paper and let dry, then you can remove it to a slab and use again with a little tar oil and fat oil, thinning with turpentine.

L. M. C.—A crest or coat of arms is best on the rim of a plate, you can make a careful tracing and transfer the design by rubbing a drop of fat oil, thinned with turpentine, over the surface before tracing, black the wrong side of the tracing with a soft pencil. If you have no Maroon in the Dresden colors try Ruby over Red Brown. You will find instructions for firing oil kiln in Dec. 1902 Revelation ad, and in Answers to Correspondents, Feb. 1902.

Mrs. E. M. de M.—If you cannot get a sufficient flow of gas it would be better to purchase an oil kiln; you could try a larger pipe, but we think in your case, with bad gas, the oil kiln would be altogether more satisfactory.

Querist.—You can use almost any green on Belleek except moss green and brown green or greens of those shades under other names, even they can be used lightly, all browns fire well on it. Always make your first fire the hardest. If you get a good glaze the first time, you are almost sure to continue to have it under lighter fires, while if you do not get a good glaze the first time you will find it almost impossible afterward.

Miss L.—You will find treatment of study of currants in this number. For dry dusting let the color become half dry or even quite dry. You can use the same colors for dusting as for painting or different ones, according to the effect desired. We would use ivory glaze over the entire painting if at all. We prefer a soft camel's hair duster (a large brush) for dry dusting, but cotton serves very well, the surgeon's absorbent cotton is best.

J. M.—We do not think the china can be the cause of the ivory glaze coming out pinkish, we should rather think it was under fired or gas in the kiln, try it again and if it acts the same, write to the maker. You might fire hard and see if that would improve the color.

Mrs. D. N. B.—In regard to the decoration of your wedding gift we would say that KERAMIC STUDIO does not advocate realistic painting as decoration, it believes that conventional designs should be used for decorations and painting put upon panels or plaques; in the case of plates it is sometimes allowable, but not as artistic, to use the center of the plate as a painting and the rim as a frame, finishing with a simple border of tint and gold. Gold can be used in any conventional design if desired, but is not so much used as formerly. We think your jardiniere could be simply and artistically treated without much labor, as anything designed to hold flowers should be subdued in color and not striking in design as that would take away from the flowers. We can hardly suggest a design not knowing the shape, but would imagine that a harmony of greens and browns would be best, with perhaps a little dull blue. For your tea set in little roses the handles should be in gold or a soft green, shading from light to dark. For your salad bowl, the Nasturtium design by A. A. R. would be very suitable, we should think the design could be used all around by placing a little lower and letting the color run up to the edge, finishing the edge darker or with gold. A tint of yellow brown lustre makes a nice lining or an ivory tint in color. Flat enamel should stand another fire, and can be shaded with color if desired, sometimes enamel can be retouched with enamel, but not always safely.

Aufsetzweis in tubes makes a good opaque enamel for working over fired color. It should not show much of the under color if put on heavy enough, it can also be used over unfired color if care is taken not to make too wet. Lustre and color can be fired together.

A. W.—Your vase which has been fired three times without a glaze is probably hopeless, but if there is any chance of its coming out glazed it would be with a hard fire in a Revelation Kiln.

The ordinary kiln will not fire anything but the softest kind of clay biscuit, but it will fire soft glazes, however, the wear and tear on the kiln is too great to pay. If you cannot afford one of the new underglaze Revelation Kilns it would be better to take your clay to be fired at some nearby pottery. An underglaze kiln can be safely used in a house cellar if you have fire clay lined pipes and the ceiling and woodwork does not come very near, it is safest to cover everything near, which can be burned, with asbestos, leaving an air space between it and the woodwork, the pipes become red hot frequently.

The first fire should always be hardest, you can not judge by the length of time, but by the color of the kiln, which should be an orange tint. If your colors are well glazed and not too faded your firing is right. Test cones for underglaze fire can be obtained of Prof. Orton of Ohio University, Columbus, O., but there are no tests for overglaze work but experience in judging the color of kiln when hot enough. Enamel can be fired again, Feb. 1902 Ans. to Corres. has directions for firing, also the Revelation ad. in December 1902.

H. S. L.—It is not safe to fire paste so many times, still if the lustre is not satisfactory we would risk it as you say the paste is not much raised. If you have ruby and pink roses on the same piece it is better to wash in the pink with pompadour thin and paint your ruby roses, firing hard, then when the latter are satisfactorily painted use your rose color and fire lighter. You will find a book on china painting advertised in K. S. by Miss Osgood, "How to Apply," etc. There was also one published by Mrs. Vance Phillips whose address is in K. S., "The Book of the China Painter."

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CONTENTS FOR APRIL, 1903

	PAGE
Editorial—Exhibition—National League,	261
Dogwood Design,	Euphemia B. Wilmarth, 262
Chinese Design of Butterfly and Rose,	Nellie Y. Hamilton, 262
Larkspur,	Adelaide A. Robineau, 264-265
Panels—"The Senses," by Tojetti, Treatment by	L. Vance Phillips, 266-267
Plate Design,	Anna B. Leonard, 268
Clay in the Studio,	Charles F. Binns, 269-271
Wild Poppy Design,	Emma A. Ervin, 272
Cup and Saucer,	Alice B. Sharrard, 273
Ceramics of Old Japan,	Randolph I. Geare, 274-278
Larch,	C. Babcock, 278
Hemlock Cones, Cup, Saucer and Plate,	C. Babcock, 279
Blackberry Blossoms,	Elizabeth Brame Van Kirk, 280
In the Shops—Studio Notes,	280
Vase—Carnations (Supplement)	Edith A. Ross, 281
Fruit Bowl,	Mae B. French, 282
Design for Salad Bowl in Pyrography,	Katherin Livermore, 283
The Dedham or Chelsea Plate, Suggestion for Rarebit Set	284
Mineral Art Club of Denver,	284
Treatment of Currant Study, (Supplement to March Ceramic Studio),	Mrs. Teana McLennan-Hinman, 284
Answers to Correspondents,	285

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